

Charles

# GOUNOD

## Messe solennelle de sainte Cécile

CG 56

solistes (STB), chœur (SATB)  
petite flûte, 2 flûtes, 2 hautbois, 2 clarinettes, 4 bassons  
4 cors, 2 pistons, 2 trompettes, 3 trombones  
timbales, cymbales, grosse caisse, harpes  
2 violons, altos, violoncelles, contrebasses, octobasse et orgue

Soli (STB), Coro (SATB)  
Flauto piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti, 4 Fagotti  
4 Corni, 2 Cornette a piston, 2 Trombe, 3 Tromboni  
Timpani, Piatti, Gran cassa, Arpa  
2 Violini, Viola, Violoncello, Contrabbasso, Octobasso ed Organo

éditée par / herausgegeben von / edited by  
Frank Höndgen

Musique sacrée française · Urtext  
Französische Kirchenmusik · French Sacred Music

Bassons II, IV / Fagotto II, IV



# Messe solennelle de sainte Cécile

Bassons II, IV  
Fagotto II, IV

## 1. Kyrie

Charles Gounod  
1818–1893

Moderato, quasi Andantino

II, IV

**6**

p

**7**

p

**8**

p

**9**

p

**10**

p

**11**

p

**12**

p

**13**

p

**14**

p

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Urtext  
edited by Frank Höndgen

69

*poco cresc.*

*f*

*pp*

*dim.*

77

**C**

*p*

*pp*

*p*

86

*p*

*cresc.*

*p*

94

**D**

*pp*

*cresc.*

*p*

*cresc.*

*pp*

*p*

*cresc.*

*dim.*

*dim.*

102

**2**

*pp*

*2*

*pp*

*2*

110

**3**

*pp*

*3*

*pp*

*3*

2. Gloria

II Larghetto

**4**

15

A

31

Allegro pomposo

39

II, IV

45

<img alt="Handwritten musical score for the end of the Gloria. It consists of two systems of music for two voices. The key signature is C major (one sharp). Measure 1 starts with a forte dynamic (f) followed by a half note. Measures 2-3 show eighth-note patterns. Measures 4-5 show quarter-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show quarter-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show quarter-note patterns. Measures

59

dim.

p

cresc.

This page contains two staves of handwritten musical notation. The first staff uses a bass clef and has a dynamic marking 'p' followed by 'dim.'. The second staff uses a bass clef and has a dynamic marking 'cresc.'.

67

C

f

f

This page contains two staves of handwritten musical notation. Both staves use a bass clef and have a dynamic marking 'f'.

73

f

f

This page contains two staves of handwritten musical notation. Both staves use a bass clef and have a dynamic marking 'f'.

78

f

f

This page contains two staves of handwritten musical notation. Both staves use a bass clef and have a dynamic marking 'f'.

83

II, IV

This page contains two staves of handwritten musical notation. The first staff uses a bass clef and has a dynamic marking 'II, IV'. The second staff uses a bass clef and has a dynamic marking 'I'.

90

I.

II, IV

This page contains two staves of handwritten musical notation. The first staff uses a bass clef and has a dynamic marking 'I.'. The second staff uses a bass clef and has a dynamic marking 'II, IV'.

96 **D** Andante

**1**

**p** cresc. dim. **p**

110

**E**

**p** cresc. dim. **p**

118

**2**

**p** cresc. dim. **p**

127

**F**

**p** cresc. dim. **p**

135

cresc. dim. cresc. dim.

143

**IV**

**p** cresc. **p** cresc. **f** dim. **p** cresc. **f** dim.

150

**2**

**2**

**pp** **pp** **f**

159

**II, IV**

**f**

166

**H**

173

179 *cre - - - scen - -*

**p**

185 *do*

**f**

192 *cre - - - scen - -*

**p**

199 *do*

**f**

206 *do*

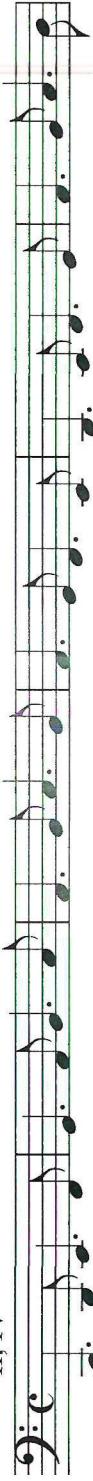
**f**

214 **Adagio**

### 3. Credo

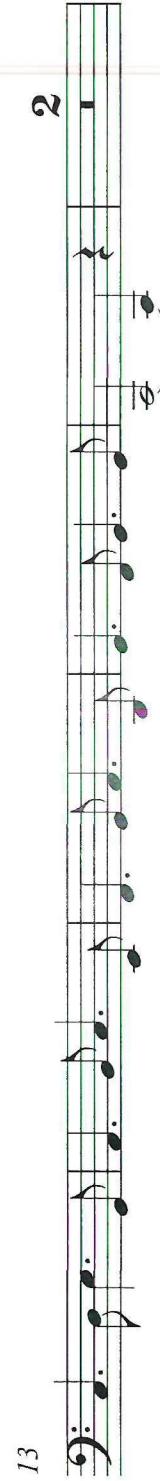
Moderato molto maestoso

II, IV

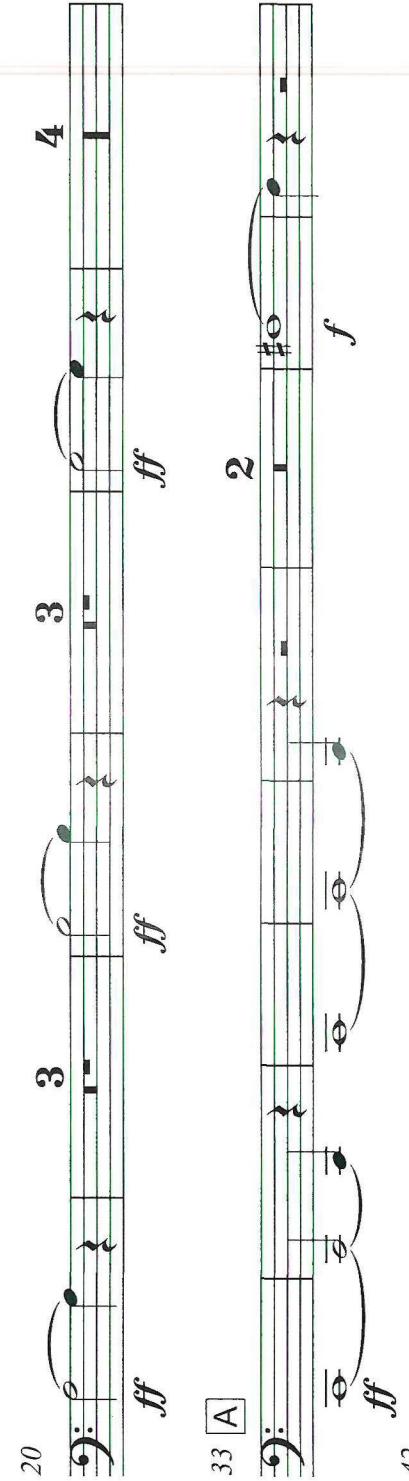


**ff** Chaque note très marquée \*

7

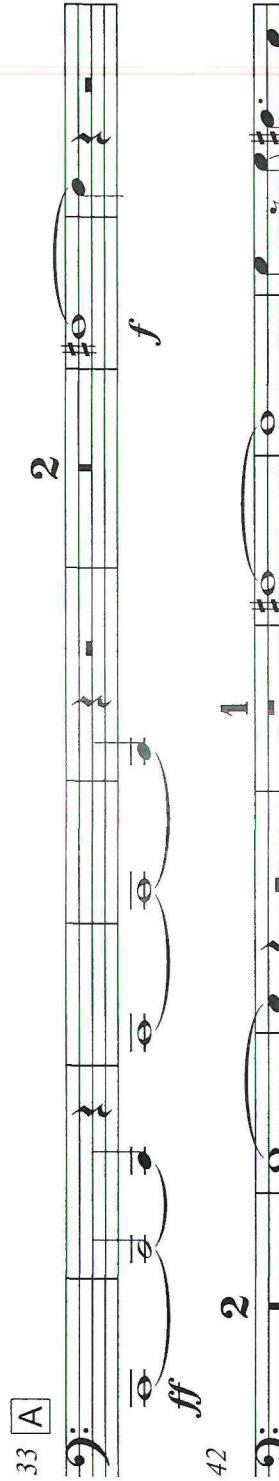


13

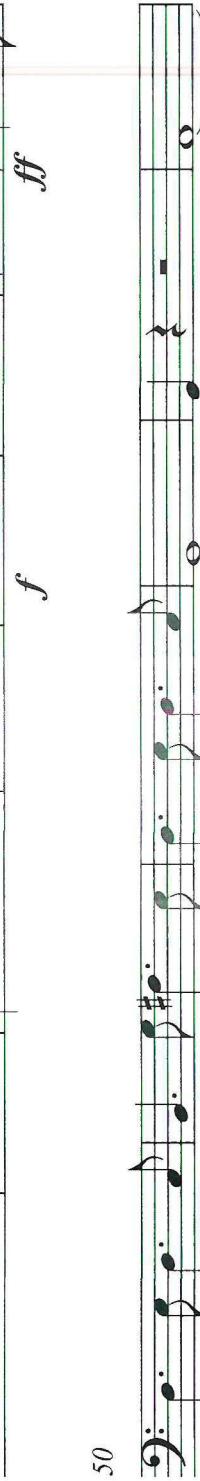


20

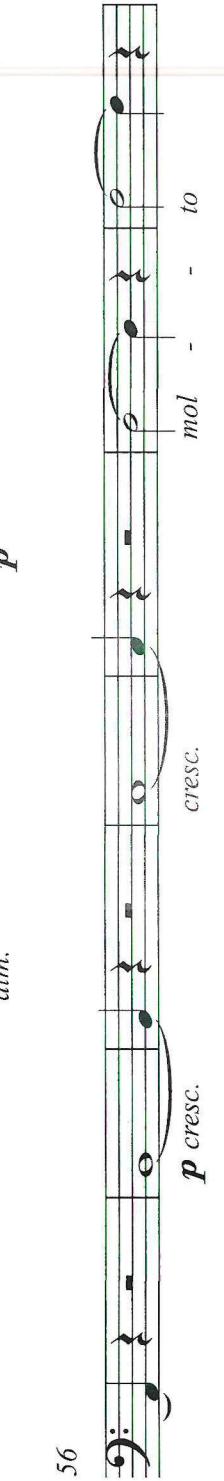
**A**



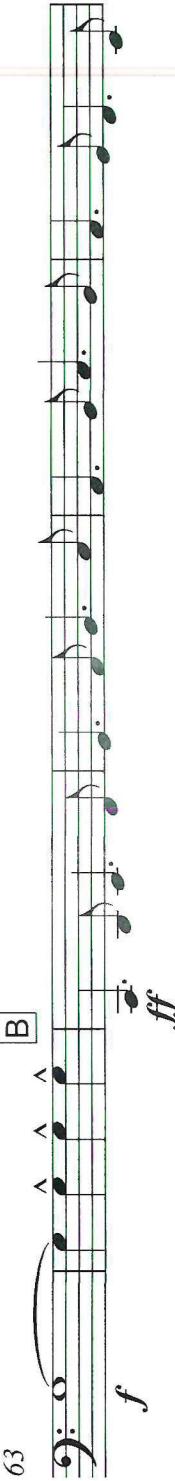
42



50



56



63



69



75

\* Jede Note sehr ausgesprägt / Each note is strongly accentuated.

8

81

C

86 II

**pp**

93

99

D Adagio 3

**pp**

108

**pp**

114

E 11 Clt I, II

**pp**

131

1 1 cresc.

139 II

IV p dim.

146

II p

153

1 pp

159 F

Tempo I

II 4

IV 4

**p cresc.** *molto ff*

*cresc. molto ff*

This page shows two staves in common time. The first staff starts with a forte dynamic (ff) and a crescendo instruction (*p cresc.*). The second staff begins with a dynamic marking of *molto ff*. The music consists of eighth-note patterns with various slurs and grace notes.

170

*ff*

*ff*

This page contains two staves. Both staves begin with a dynamic of *ff*. The music features eighth-note patterns with slurs and grace notes.

177

This page shows two staves. The music consists of eighth-note patterns with slurs and grace notes, similar to the previous pages.

184 II, IV

This page shows two staves. The music consists of eighth-note patterns with slurs and grace notes, continuing the style established earlier.

189 G

This page shows two staves. The music consists of eighth-note patterns with slurs and grace notes, maintaining the established style.

197

This page shows two staves. The music consists of eighth-note patterns with slurs and grace notes, continuing the established style.

204 II, IV

**H**

*1*

*dim.* **p**

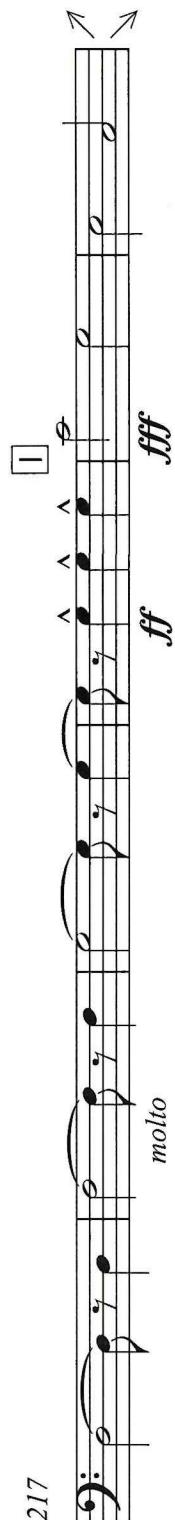
This page shows two staves. The first staff begins with a dynamic of *dim.* followed by a forte dynamic (p). The second staff begins with a dynamic of *p*. The music consists of eighth-note patterns with slurs and grace notes.

210

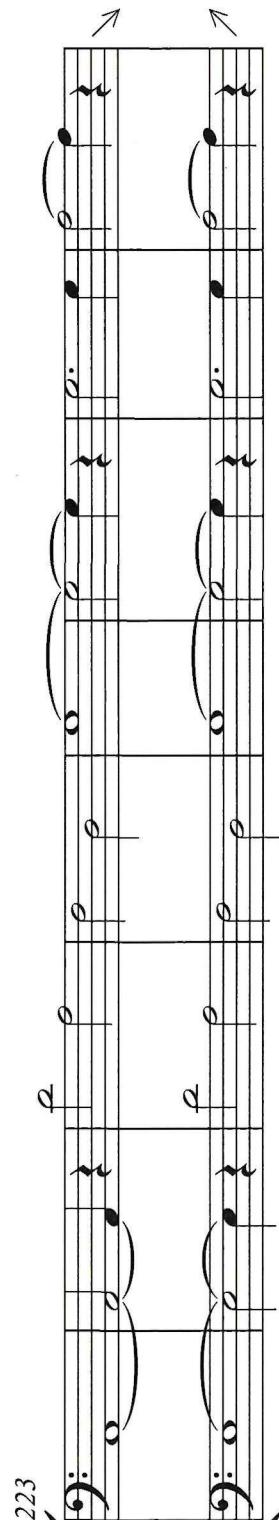
*cre* - - - - - *scen* - - - - - *do*

This page shows two staves. The music consists of eighth-note patterns with slurs and grace notes, ending with a series of rests.

217



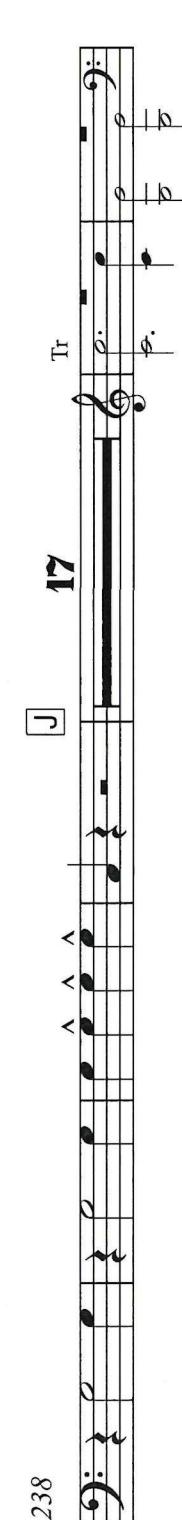
223



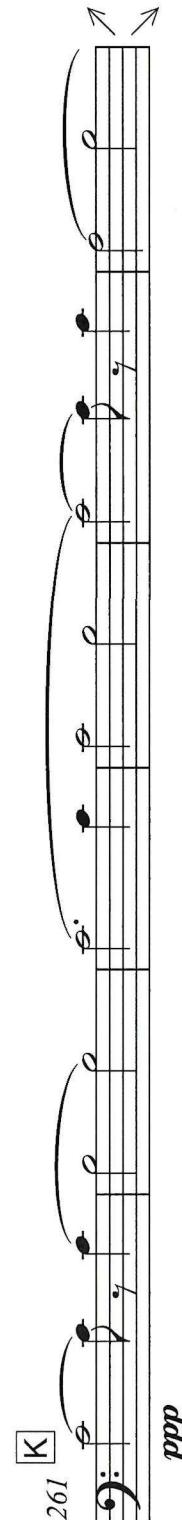
231 II, IV



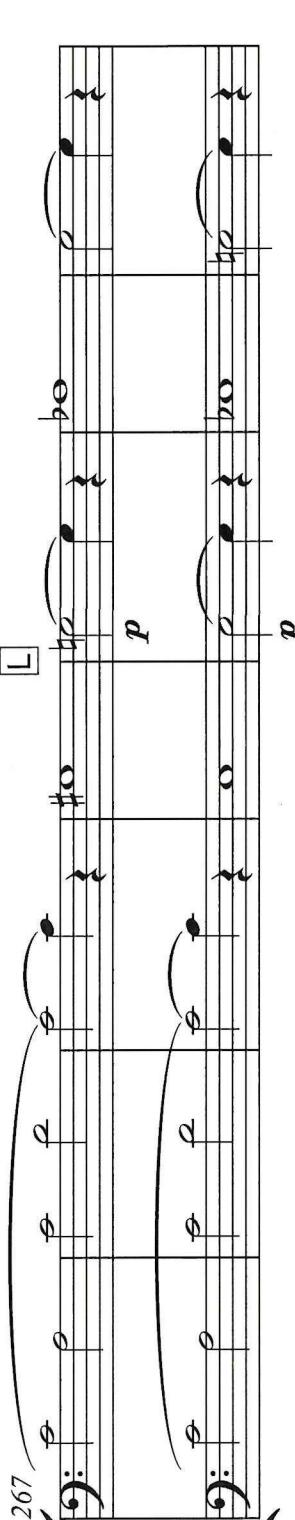
238



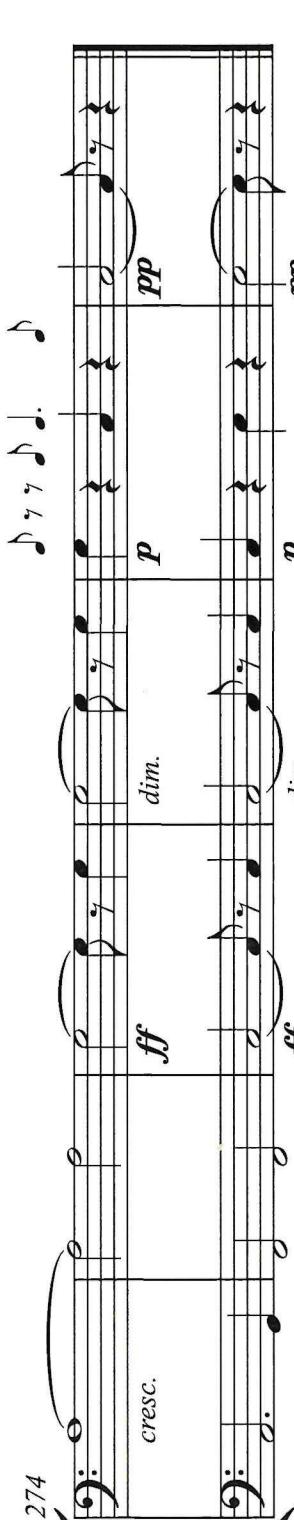
261



267



274



#### 4. Offertoire

(Prière pour l'orchestre seul)

II Adagio 2

IV 2

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

7

*pp*

14

*cresc.* *cresc.*

19

*pp* *dim.* *cresc.* *molto*

25

*dim.* *p* *cresc.* *cresc.*

30

*p* *pp* *cresc. molto*

35

*ff* *dim.* *p* *pp* *cresc. molto*

## 5. Sanctus

Andante (sans lenteur)

II (IV tacet)

**mf**

12      **p**

16      **A**

23      **p**

30      **B**

37      **1**

47      **2**

55      **C**

63      **2**

71      **D**

79      **E**

86

93

100

*poco cresc.*

*cresc.*

*dim.*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*molto*

*cresc.*

*fff*

*ff*

*fff*

*ppp*

## 6. Benedictus – tacet

## 7. Agnus Dei

**Andante moderato**

**3** II, IV

cre - scen - do

**p**

**2** II

**p**

**p**

**14** II, IV

**p**

**p**

**A** II solo

**p**

**p**

**21** II

cresc.

**p**

**p**

**B** 1

cresc.

**p**

**p**

**29** II

**p**

**p**

**C** II

**pp**

**pp**

40 II

cresc.

**IV**

**p** cresc.

**dim.**

**cresc.**

**dim.**

45

**D**

**p**

cresc.

**dim.**

**pp**

**p**

cresc.

**dim.**

**pp**

49

**dim.**

**p** cresc.

**dim.**

**p** cresc.

**dim.**

**p** cresc.

**dim.**

**p** cresc.

55

**E**

**p**

cresc.

**dim.**

**p**

**dim.**

**pp**

**p**

61

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

67

**p** cresc. molto

**dim.**

**p** cresc. molto

**dim.**

**< > p**

**< > p**

## 8. Domine, salvum fac

Large **1** II, IV **1**

N.º 1 Prière de l'Eglise

**5** **5** **5** **5**

**p**

**fp**

N.º 2 Prière de l'Armée  
Un peu animé, et très en mesure

17

**p**

20

24

**p**

27

## N.º 3. Prière de la Nation

Tres large

30  $\begin{matrix} \wedge \\ 10(16) \end{matrix}$   $\begin{matrix} \wedge \\ 1 \end{matrix}$   $\begin{matrix} \wedge \\ 2 \end{matrix}$   $\begin{matrix} \wedge \\ 3 \end{matrix}$   $\begin{matrix} \wedge \\ 4 \end{matrix}$   $\begin{matrix} \wedge \\ 5 \end{matrix}$   $\begin{matrix} \wedge \\ 6 \end{matrix}$

**ff**

36  $\begin{matrix} \wedge \\ 7 \end{matrix}$   $\begin{matrix} \wedge \\ 8 \end{matrix}$   $\begin{matrix} \wedge \\ 9 \end{matrix}$   $\begin{matrix} \wedge \\ 10 \end{matrix}$   $\begin{matrix} \wedge \\ 11 \end{matrix}$   $\begin{matrix} \wedge \\ 12 \end{matrix}$

**ff**

42  $\begin{matrix} \wedge \\ 13 \end{matrix}$   $\begin{matrix} \wedge \\ 14 \end{matrix}$   $\begin{matrix} \wedge \\ 15 \end{matrix}$   $\begin{matrix} \wedge \\ 16 \end{matrix}$

**ff**

47